

9 Easy arrangements of

FAMOUS POP-SONGS

For Classical Guitar

compiled by

CEES HARTOG

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ALSBACH-EDUCA

WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

♩ = 120

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). The tempo is marked as quarter note = 120. The score consists of several staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody. The third staff also continues the melody. The fourth staff features a first ending (marked '1.') and a second ending (marked '2.'). The fifth staff continues the melody. The sixth staff includes a double bar line and the instruction 'D.C. al poi Coda' with a Coda symbol. The seventh staff continues the melody. The eighth staff is the Coda, marked with a Coda symbol and the word 'Coda'.

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For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1

G — Don't know much about | Em his-to-ry — | C — don't know much bi - | D o-lo-gy |

G — Don't know much about | Em sci-ence books, |

C — don't know much about the | D French I took — | G — But I do know that |

C I love you | G — And I know that if you | C love me too, what a | Φ

D C 1. G : 2. G ||
wonderful world this would be be

D G D G
I don't claim - to | be an "A" stu-dent | — but I'm try-ing to | be — |

A7 G A7 D7 || D.C. al Φ
May-be my be-ing an | "A" stu-dent ba-by, | — I can win your | love for me — || poi Coda

Φ Coda D C G C G ||
wonderful world this would be

2. Don't know much about geography,
 Don't know much trigonometry.
 Don't know much about algebra,
 Don't know what a slide rule is for;
 But I know that one and one is two,
 And if this one could be with you,
 What a wonderful world this would be.
 I don't claim to be an "A" student,
 But I'm trying to be,
 May-be my being an "A" student, baby,
 I can win your love for me.

LLORANDO SE FUE

Lyrics: G. Hermosa

Music: U. Hermosa

Arr.: C. Hartog

♩=116

The musical score is written for guitar and voice. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as 116 beats per minute. The first staff includes dynamic markings 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score features various guitar techniques indicated by numbers (0, 1, 2, 3, 4) and frets. The second staff continues the melody. The third staff includes a 'p' (piano) dynamic marking. The fourth staff continues the melodic line. The fifth staff includes a 'V' (crescendo) marking. The sixth staff concludes the piece. The score is a guitar arrangement of a song by U. Hermosa, with lyrics by G. Hermosa, arranged by C. Hartog.

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For The Netherlands: EMI SONGS HOLLAND B.V.

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1 || Em C D G |
 Cho-ran-do se foi, quem um di-a so me fez cho — rar — |

Em C D G |
 Cho-ran-do se foi, quem um di-a so me fez cho — rar — |

Am (refr.) |
 Cho-ran-do esta-ra ao lem — brar de - um a-mor que um |

D Em Am |
 di-a nao sou-be qui — dar — Cho-ran-do esta-ra ao lem — |

brar de um a-mor que um D Em ||
 di-a nao sou-be qui — dar. — ||

2. A recordacao vai estar
 Com ele aonde for
 A recordacao vai estar para
 Sempre aonde for
 Danca sol e mar
 Guardarel no olhar o amor
 Faz perder encontrar
 Lambando estarel ao
 Lembrar que este amor
 Por um dia instante foi rei

3. A recordacao vai estar
 Com ele aonde for
 A recordacao vai estar para
 Sempre aonde for
 Chorando estara ao
 Lembrar de um amor que
 Um dia nao soube quidar
 Cancao riso e dor
 melodia de amor
 Un momento que fica no ar.

A GROOVY KIND OF LOVE

Lyrics & Music:
T. Wine & C. Bayer
Arr.: C. Hartog

$\text{♩} = 88$

The musical score is written for a single melodic line on a treble clef staff in common time (C). The tempo is marked as quarter note = 88. The key signature has one flat (B-flat). The score consists of six staves of music. The first staff begins with a repeat sign. The second staff includes a bridge section marked with 'V' and 'I' above the staff, with fingerings 1, 3, 2, 4, 2, 0, 3 indicated. The third staff continues the melody with various fingering numbers. The fourth staff features a triplet of eighth notes. The fifth staff includes a section with notes marked 'a' and 'i'. The sixth staff concludes with another bridge section marked 'V' and 'I' with the same fingering sequence as the second staff. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together.

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For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.



1 — When I'm feelin' || **C** blue, all I have to | **G** do, is take a look at |

C you, then I'm not so | **Dm/C*** blue. When you're close to | **Dm7** me, I can feel your |

Em7 heart beat I can hear your | **F** breath-ing in my | **G** ear. Wouldn't you a- |

C gree baby you and | **G** me got a groovy kind of | **C** love. — | **G7** ||

An-y time you want to you can turn me on to any-thing you want to an-y time at all. When I kiss your lips, oh I start to shiv-er can't con-trol the qui-ver-ing in-side. Wouldn't you a-gree, baby you and me got a groovy kind of love.

2. When I'm feelin' blue-all I have to do is take a look at you- then I'm not so blue. When I'm in your arms nothing seems to mat-ter, my whole world could shat-ter I don't care. Wouldn't you a-gree, baby you and me got a groovy kind of love, got a groovy kind of love (etc.)

* C bass

CHARIOTS OF FIRE

Music: Vangelis
Arr. C. Hartog

♩. = 66

mf

p

f

p

mf

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For Belgium/ Luxembourg: WARNER BROS MUSIC HOLLAND B.V., Flevoaan 41, 1411 KC Naarden - Holland.



SEALED WITH A KISS

Music: G. Geld
Lyrics: P. Udell
Arr.: C. Hartog

♩ = 108

The musical score is written for a single melodic line on a treble clef staff in common time (C). The tempo is marked as 108 beats per minute. The key signature has one sharp (F#), indicating the key of D major. The score consists of six staves of music. The first staff begins with a measure containing a whole note G4, marked with a 'm' and an 'i' above it, followed by a repeat sign. The subsequent staves contain various musical notations including eighth notes, quarter notes, and half notes, with some measures featuring triplets and sixteenth notes. The score concludes with a final cadence on the sixth staff.

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For The Netherlands: CHAPPELL & CO. HOLLAND B.V., Flevolaan 41 Naarden-Holland.



Tho'we got-ta say good **D Dm** -bye for the **Am** sum-mer,
Dm G Dar-ling I prom-ise you **C A7** this: I'll send you all my **Dm G** love ev-'ry
E7 Am day in a let-ter **Dm E7** — sealed with a **Am (tacet)** kiss. Guess it's gon-na be a
D Dm cold — lone-ly **Am** sum-mer, but **Dm G** I'll fill the emp-ti-
C A7 ness. I'll send you all my **Dm G** dreams, ev'ry **E7 Am** day in a let-ter
Dm E7 — sealed with a **Am** kiss. — I'll **D** see you in the **Am** sun-light I'll
D hear you voice ev-'ry- **Am** where. I'll **D** run to ten-der-ly
Am hold you. But, **B7** dar-ling you won't be **E7 (tacet)** there. I don't wan-na say good-
D Dm bye — for the **Am** sum-mer. — **Dm G** Know-ing the love we'll
C A7 miss, oh, let us make a **Dm G** pledge to meet in Sep- **Am** tem-ber —
Dm G — and seal it with a **1. Am** — (tacet) **2. Am** kiss — **||**
 Tho' we got-ta say good-

MY WAY

(Frank Sinatra)

Lyrics & Music: J. Revaux /
C. Francois/G. Thibaut
Arr.: C Hartog

$\text{♩} = 88$

3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

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For The Benelux: EDITIONS BABEL, Jamblinne de Meux plein, Brussel.

D.S. al \oplus
poi Coda

\oplus Coda

English lyrics: Paul Anka

And	G	now the end is	Gmaj7	near and so I	Dm6	face the final	E7	cur-tain, my
	Am	friend I'll say it	Am[#]7	clear, I'll state my	Am7 D7	case, of which I'm		
	G	cer-tain, I've		lived a life that's	G7	full, I trav-eled		
	C	each and ev-ery	Cm	high-way, and	G	more, much more than	Am7 D7	this, I did it
	C	my —	G	way — Yes there where		times, I'm sure you		
	G7	knew, when I bit	C	off, more than I could		chew, but through it		
	Am7	all, when there was	D7	doubt, I ate it	Bm7	up, and spit it		
	Em	out, I faced it	Am7	all, and I stood	D7	tall, and did it	C	my —
							G	way —

LA BAMBA

Lyrics & Music: R. Valens
Arr.: C. Hartog

$\text{♩} = 144$

p

i m

p p

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

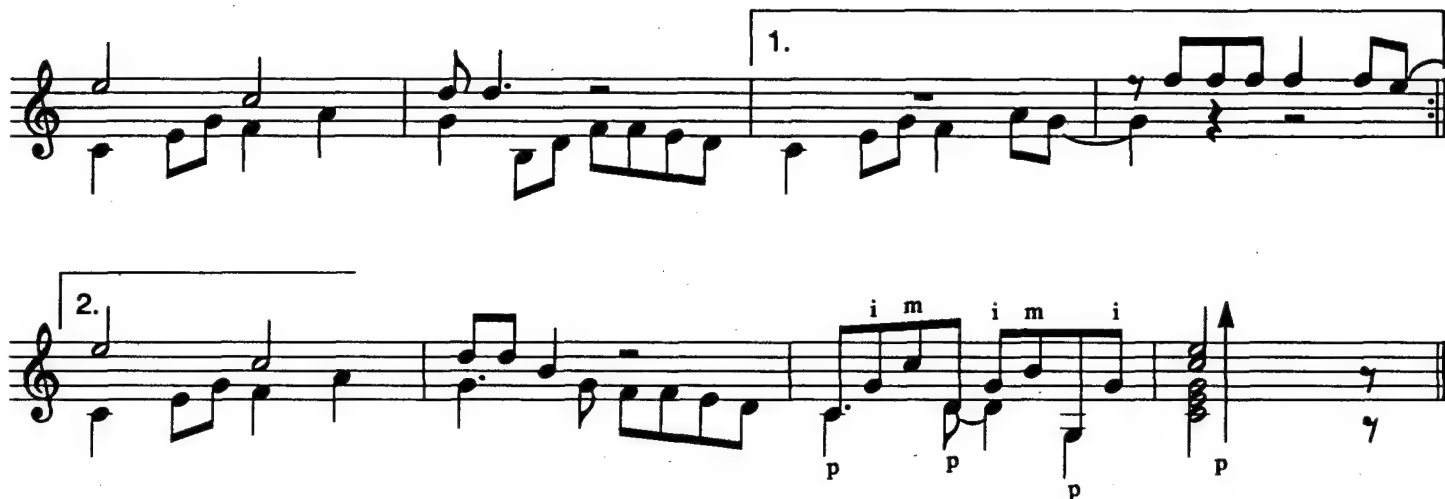
m i

m i

p

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For The Netherlands: Muziekuitgeverij BELINDA (AMSTERDAM) B.V., Flevolaan 41 Naarden-Holland.



1

Pa-ra bai-lar la	C	F	G	pa-ra bai-lar la	C	F	bam-ba se ne-ce-si
G	C	F	G	C	F		
ta u-na po-ca de	gra-cia	u-na po-ca de	gra-cia y ot-ra co-si-				
G	C	F	G	C	F		
— ta y'ar-ri ba y'ar	ri-ba —	ay ar-ri ba y'ar	ri-ba y'ar-ri ba ire				
G	C	F	G	C	F	G	
—yo no soy	ri - ne - ro	—yo no soy ma-ri	ne-ro	—yo no so ma-ri			
C	F	G	C	F	G		
ne-ro por-ti sere'	— por-ti-sere'	— por-ti-sere' —					
C	F	G					
Bai la	bam-ba	(repeat 3 times)					

2.
para subir al cielo
para subir al cielo se necesita una escalera grande
una escalera grande y otra cosita y'arriba y'arriba
ay arriba y'arriba y'arriba ire'.
yo no soy marinero, yo no so marinero
yo no soy marinero por ti sere' por ti sere' por ti sere'

Refrein:
baila bamba
baila bamba
baila bamba

3.
Repeat verse 1
Refrein

4.
Repeat verse 2

5.
cada vez que te dijo
cada vez que te dijo que eras bonita se te puso la cara
se te puso la cara coloradita y'arriba y'arriba
ay arriba y'arriba y'arriba ire'
yo no soy marinero, yo no soy marinero
yo no soy marinero por ti sere' por ti sere' por ti sere'
ay te pido, te pido
ay te pido, te pido de corazon que se acabe la bamba
ayque se acabe la bamba y no tropezon y'arriba y'arriba
ay arriba y'arriba y'arriba y'arriba ire'
yo no soy marinero, yo no soy marinero
yo no soy marinero por ti sere' por ti sere' por ti sere'

KILLING ME SOFTLY WITH HIS SONG

Lyrics: N. Gimbel

Music: C. Fox

Arr.: C. Hartog

tranquillo

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a tempo marking 'tranquillo' and a dynamic 'p'. It includes fingerings (p, i, m, a, m, i), a capo position 'XII', and a '8va' (octave up) marking. The second staff has a tempo marking '♩ = 120' and a dynamic 'mf'. The third staff has a dynamic 'p'. The fourth staff has a dynamic 'f'. The fifth staff has a dynamic 'p'. The sixth staff has a dynamic 'p'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

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For The Benelux: INTERSONG BASART PUBLISHING GROUP B.V., Flevolaan 41 Naarden-Holland.

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the upper line, with lyrics "The Rose Tree" underneath. The accompaniment is on the lower line, featuring chords and a bass line. The second staff continues the melody and accompaniment. The third staff shows a first ending (marked "1.") and a second ending (marked "2. rit."). The score is written in a clear, legible font, with notes, rests, and bar lines clearly visible.

1

Am7	I heard he	D7	sang a good song,	G	I heard he	C	had a style,	Am7	And so I
D7	came to see him to	Em	listen for a while	—	Am7	And there he	D7	was this young boy	
G	a stranger	B7	to my eyes —	Em	Strumming my pain with his	Am	fin-gers —		
D	Singing my life with his	G	words —	Em	Killing me softly with	A	his song, killing me		
D	softly — with	C	his song telling my	G	whole life with	C	his words, killing me		
F	softly —		— with his	E	song —				

2.
I felt all flushed with fever,
Embarrassed by the crowd,
I felt he found my letters and read
each one out loud.
I prayed that he would finish
but he just kept right on.

Refr.
Strumming my pain with his fingers,
singing my life with his words.
Killing me softly with his song,
Killing me softly with his song.
Telling my whole life with his
words,
Killing me softly with his song.

3.
He sang as if he knew me,
in all my dark despair.
And then he looked right trough me
as if I was'nt there.
But he was there this stranger
singing clear and strong.

((DON'T CRY FOR ME ARGENTINA

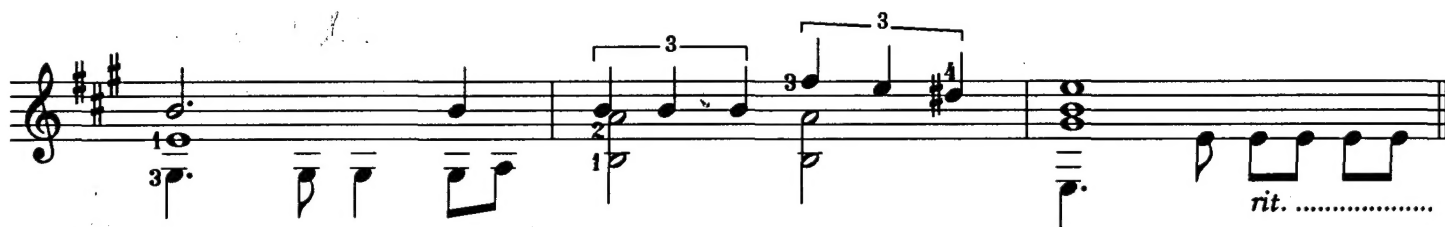
Music: A. Lloyd Webber
Lyrics: A. Lloyd Webber/ T. Rice
Arr.: C. Hartog

♩ = 100

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as ♩ = 100. The score consists of six staves of music. The first staff begins with a mezzo-forte (mf) dynamic. The melody features various rhythmic values including eighth, quarter, and half notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) and a four-measure rest (indicated by a '4' over a bracket). The second staff continues the melody with more triplet markings. The third staff includes a triplet of eighth notes and a triplet of quarter notes. The fourth staff features a triplet of eighth notes and a triplet of quarter notes. The fifth staff includes a triplet of eighth notes and a triplet of quarter notes. The sixth staff begins with a forte (f) dynamic and includes a four-measure rest. The score concludes with a final cadence.

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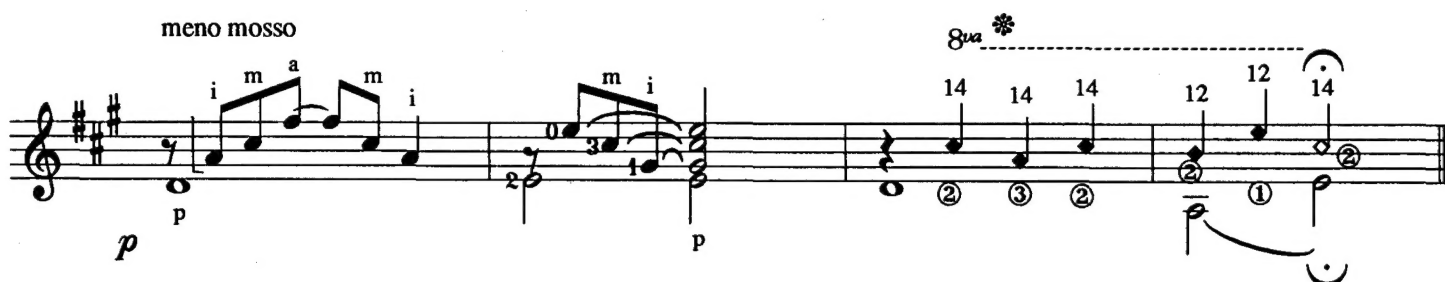
For The Netherlands: MCA MUSIC HOLLAND B.V., Flevolaan 41, Naarden-Holland.



à tempo



meno mosso



* Harmonics (Flag.) ad libitum

A — It won't be | easy — you'll think it | **D/A** strange when I |
 try to ex-plain how I | **E/A** feel — that I | **E7/A** still need your love after |
A all that I've done — | — You won't be- | **F#m** lieve me | all you will see is a |
B girl you once knew. Al | **B/A** through she's dressed up to the | **E/G#** nines — at |
B six-es and se-vens with | **E** you ———— ||: (verse 2) |

Refrein:

A Don't cry for me Ar-gen- | ti-na — the | truth is I ne-ver |
 left you — All through my | **E** wild days, my mad ex- |
F#m ist-ence, — I kept my | **C#m** prom-ise, — Don't keep you | **Dmaj7** dis-tance — :||

2. I had to let it happen, I had to change:
 Couldn't stay all my life down at heel:
 Looking out of the window, staying out of the sun
 So I choose freedom, running around, trying everything new,
 But nothing impressed me at all,
 I never expected it to.

refr. Don't cry for me Argentina,
 The truth is, I never left you.
 All through my wild days, my mad existence,
 I kept my promise, don't keep your distance.

3. And as for fortune, and as for fame;
 I never invited them in:
 Though it seemed to the world they were all I desired,
 They are illusions, they're not the solutions they prom-ised to be,
 The answer was here all the time,
 I love you, and hope you love me.

refr. Don't cry for me Argentina,
 The truth is, I never left you.
 All through my wild days, my mad existence,
 I kept my promise, don't keep your distance.